

W.A. Mozart

SONATA

K. 331, in Amajor  
(with the "Rondo alla Turka")

*Transcribed for Solo Guitar*  
*by*  
*William Kanengiser*

Guitar Solo Publications / San Francisco

## SONATA, K. 331

in A major - by W.A. Mozart

Sonata, K. 331 is one of the most delightful of Mozart's piano sonatas, written in a spirit of optimism that belies the bitter personal and professional disappointments he experienced in Paris of 1778. The work is best known for its celebrated final movement, the Rondo alla Turka. Also called the "Turkish March", it is arguably the most recognizable of Mozart's piano pieces, and serves as a fine example of his catering to the popular rage of imitating the Turkish "Janizary bands". While it is not authentic Turkish music, it evokes the Turkish spirit by freely alternating between minor and major modes and using pedal points that sit stubbornly on the tonic. The sonata also features a stately Minuet with a contrasting Trio in the subdominant, and begins with a lovely theme of an unusual 8 + 10 bar construction followed by six inspired variations.

William Kanengiser  
June - 1989



## Performance Suggestions

Be sure to pay close attention to the articulation markings; while they further complicate an already challenging arrangement, they are essential for creating a natural, stylistic reading. Dynamics are to be treated quite literally, with "plateau dynamics" effects especially important in the Rondo and sixth variation.

The repeat structure need not always be taken literally; in a survey of various recordings I found every possible permutation. I prefer AAB throughout the 1st movement with AAB-coda in the sixth variation. The Minuet is of course da capo without repeats, but may be done AAB-CCD-AB as well.

Tempo is a major consideration but need not be daunting; while it may seem difficult to keep up with the breakneck speed some pianists take in the Rondo, note that it is only marked Allegretto. Throughout the Sonata, clarity and style are much more important than raw speed.

To help clarify the somewhat confusing issue of appoggiaturas, turns, and grace notes, I have included suggested realizations in a separate table (see last page). These are personal ideas, however, and may be modified to suit individual taste.

Fingerings are also personal suggestions that should be experimented with. In particular, I employ a sliding rest-stroke technique (sixth variation and Rondo) that may be uncomfortable for some hands. If so, adjust to whatever fingering works for you.

*Guitar Solo*  
Publications

# Sonata, K. 331

Transcribed by  
William Kanengiser

## I.

W.A. Mozart

Andante grazioso

VAR. I

★ 343  $\frac{5}{8}$  CVII

a m i a m i

1 3 4 CVII

VAR. II  $\frac{5}{8}$  CII

m i a

242 1 2 0

a m i m i m

121 3 1 4

CII  $\frac{1}{2}$  CII  $\frac{1}{2}$  CII

m i m a

121 i m a

010

a m

1/2 CII

131

m m m

m i m i m

1/2 CII

5/6 CII

1/2 CII

242

121

CII

010

242

020

$\frac{1}{2}$  CI<sup>③</sup>  
④  
⑤

$\frac{1}{2}$  CII

$\frac{1}{2}$  CIV

*f*

VAR. III

$\frac{5}{8}$  CII

*m i m*

*p*

$\frac{1}{2}$  CII

②  
③  
④

*m i a m*

*i m*

*f*

$\frac{4}{8}$  CIX

$\frac{1}{2}$  CV

$\frac{3}{8}$  CVII

*p p p i p*

*p*

*m m*  
*i i*

*m m*  
*p p*

*m m i m i*

*m m*  
*p i p a*

(7) (7)

*p p p p p*

*sf*

CI

*p*

*f*

VAR. IV  $\frac{1}{2}$  CIX

*p*

*p*

*p*

*sf* *p* *sf* *p*

*p*

VAR. V Adagio



*m i m i m i m*

*p sf p sf p*

*sf p sf p sf p p*

6 3

*m i m a i m i a m i m i m i m i*

*f*

1. 2.

*p p*

VAR. VI Allegro

*m i m i a*

*p*

$\frac{4}{8}$  *CH m*

*i i p i m i m i m i m*

*p f*

i m <sup>^</sup>i → i m i m i <sup>^</sup>m i → i m <sup>^</sup>i → i m i → i m <sup>^</sup>i m i i p i m i m i

CVII

m i m i m i m i m a m i m i i

CII

m i m i m i m i

1. <sup>^</sup>i → i i → i

2.

i m i m i m a

m i m i <sup>^</sup>i → i m <sup>^</sup>i → i i

$\frac{1}{2}$  cv

# II.

## MENUETTO

Musical score for "Menuetto" in G major, 3/4 time. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melody starting on G4 with a "m" (movable) fret indicator. The second staff continues the melody with a "cresc." (crescendo) marking. The third staff includes a "f" (forte) marking and contains the lyrics "i m a i m" with a "1/2 CIV" (half circle with IV) fretting diagram above. The fourth staff continues the melody with a circled "2" indicating a second ending. The fifth staff concludes with "add CII" (add second circle with II) and "CII" (circle with II) markings, ending with a "cresc." marking.

1/2 CII

*f* *p* *cresc.*

1/6 CIII

*p*

*f* *p*

*cresc.* *f* *p* *f*

m CII

*m i m i m a i m*

*p* *p* ⑤

CIX

*m i m i m i m i*

*p* 13131

TRIO

harm. —  
sva art.

CV  
a m p m a m

① XIX (r. h.) CVII

m p m p

½ CVII CIII CII

m ②

4 3 2 1 0 7 7 4 3 7 7

*cresc.*

a m m

a 4 1 7 7 4 ① 1/2 CIII 1/2 CII

*f*

CV 1/2 CV

*p*

8va harm. XIX ①

*f* *p*

1. 2.

*f*

(Memetto D.C.)

# III.

## RONDO "Alla Turka"

Allegretto

The musical score is written for guitar in 2/4 time. It consists of six systems of music. The first system begins with a piano (*p*) dynamic and includes fingering numbers (3, 2, 1, 0, 4) and a melodic line with notes marked *m* and *i*. The second system features a half-measure rest ( $\frac{1}{2}$  CIII) and a five-measure rest ( $\frac{5}{8}$  CII). The third system includes a first-measure rest ((CI)) and various fingering techniques like triplets and slurs. The fourth system continues with complex rhythmic patterns and slurs. The fifth system shows a double bar line and a repeat sign. The sixth system concludes with a forte (*f*) dynamic and includes a tempo marking of 2020.

3/4 CIV

m i m

3/4 CVII

3/4 CVI

3/4 CVII

i

3/4 CIV

m

m

CII

m

3

i m

CII

1/2 CII

i m i i m

m

3/4 CVII

3/4 CVI

1/2 CIV

CV

p p



This page of a musical score for guitar contains ten staves of music. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 4/4 time signature. The music is characterized by a steady eighth-note accompaniment in the lower register and a more melodic line in the upper register. Dynamics include *f* (forte) and *p* (piano). Fingering instructions are provided for several passages, including *p m p m* and *m i m*. There are also some circled numbers (4 and 1) and a star symbol. The score concludes with a double bar line and repeat dots.

1. 2.  $\frac{1}{2}$  CIX

$\frac{1}{2}$  CX

$\frac{1}{2}$  CII  
a m i m a m i m a

$\frac{1}{2}$  CVII  $\frac{1}{2}$  CIX

$\frac{1}{2}$  CV

# SUGGESTED REALIZATIONS OF GRACES AND APPOGGIATURAS

## 1st MOVEMENT

Theme  
(measure 10)

Variation I  
(measure 7)

Variation II  
(measure 1)

Musical notation for the first row, showing three measures. The first measure is the Theme (measure 10), the second is Variation I (measure 7), and the third is Variation II (measure 1). Each measure features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notes are connected by slurs and include triplet markings.

Variation II  
(measure 9)

Variation III  
(measure 12)

Variation V  
(measure 8)

Musical notation for the second row, showing three measures. The first measure is Variation II (measure 9), the second is Variation III (measure 12), and the third is Variation V (measure 8). Each measure features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notes are connected by slurs and include triplet markings.

Variation V  
(measure 13)

Variation V  
(measure 14)

Variation VI  
(measure 1)

Variation VI  
(measure 4)

Musical notation for the third row, showing four measures. The first measure is Variation V (measure 13), the second is Variation V (measure 14), the third is Variation VI (measure 1), and the fourth is Variation VI (measure 4). Each measure features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notes are connected by slurs and include triplet markings.

Variation VI  
(measure 20)

MENUETTO  
(measure 17)

MENUETTO  
(measure 30)

MENUETTO  
(measure 40)

Musical notation for the fourth row, showing four measures. The first measure is Variation VI (measure 20), the second is Menuetto (measure 17), the third is Menuetto (measure 30), and the fourth is Menuetto (measure 40). Each measure features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notes are connected by slurs and include triplet markings.

RONDO  
(measure 1)

RONDO  
(measure 5)

RONDO  
(measure 120)

Musical notation for the fifth row, showing three measures. The first measure is Rondo (measure 1), the second is Rondo (measure 5), and the third is Rondo (measure 120). Each measure features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notes are connected by slurs and include triplet markings.